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authors are suppressed, and the text proceeds from one Latin author to another without comment of any kind. A person familiar with the literature will find his way about with little trouble, but for the "cavalry" the going would be exceedingly heavy. The publishers with justice stress this feature of the book, and announce their intention of publishing from time to time other texts of a similar order with which this may be rotated.

The present volume has short prefatory chapters on "The Translation of Latin" and "The Pronunciation of Latin Proper Names in English." Neither is comprehensive or specially important. The selections appended for sight reading are brief, but they seem to be well chosen to follow the text studied. In the notes the authors have given attention primarily to historical questions, while the linguistic commentary has been compressed into a narrow compass. This policy is frankly avowed in the preface; but its wisdom is certainly open to question.

From Sallust to Tacitus is a far cry; and, with a text that passes so abruptly from one author and period to another, one would naturally assume that generous attention ought to be given to matters of syntax and style. A case in point is p. 113, with the notes thereon. From the point of view of Freshmen, surely no one would call this passage from Suetonius easy; yet among the notes on that page there are only four that are designed to help in determining the meaning of the Latin. One of the four translates a Greek phrase. The other three are: *aversum*; "turned away," *sc. Caesarem*; *graphio = stilo*; *praeceptum*; *sc. est*.

How utterly inadequate such commentary is can be shown by citing a single sentence from the page in question: "*ilicoque Cimber Tillius, qui primas partes susceperat, quasi aliquid rogaturus propius accessit renuentique et gestu in aliud tempus differenti ab utroque umero togam adprehendit; deinde clamantem: 'Ista quidem vis est!' alter e Cascis aversum vulnerat paulum infra iugulum.*" If *aversum* needs a note, what of *renuenti*, and various other words and phrases in this sentence?

It doubtless complicates matters in that the authors are dealing with extracts from several Latin writers, not all of whom have been edited with equal richness; but the cursory character of the commentary is, in part at least, a matter of deliberate choice. Whether the policy is a wise one or not actual classroom test will show. In any case the book is well worth a trial. It offers an infusion of new blood into work that is all too likely to become stagnated through lack of initiative.

H. C. N.

*Latin Plays: For Student Performances and Reading.* By JOHN J. SCHLICHER. Boston: Ginn & Co., 1916. Pp. vii+213.

This little volume, consisting of seven Latin plays of about twenty pages each, songs, notes, and vocabulary, is a valuable addition to material now available for dramatic performances and for rapid supplementary reading in

the early stages of Latin study. Two of the plays are closely connected with Caesar, two with Cicero, one with Vergil, and one with Ovid; and the vocabulary is so well chosen and the syntax, in general, so simple that the reading will interest and encourage young students of average ability.

The plays seem better adapted to reading than to acting. They are a little too long for most schools to undertake, and the third, *Exitus Helvetiorum*, and the fourth, *Cicero Candidatus*, have little dramatic action and little plot. The second, *Tirones*, is the weakest and will be found unsuitable by many because of its sentimental character—a side of human nature which needs no stimulus among boys and girls. The four remaining plays, *Saccus Malorum*, *Coniuratio*, *Dido*, and *Andromeda*, have much to commend them. Especially happy in the *Dido* is the introduction of passages from the *Aeneid*, and in the *Andromeda* the singing of Catullus' "Ode to Hymen" at the wedding of Perseus. It would be well, in a subsequent edition, to indicate, in the lists of characters, the pronunciation of the proper names; to give to each of the last four plays an introductory note explaining the attendant circumstances and the impending action; to make the notes somewhat fuller; and to add the accompaniment to the Latin songs. The first two songs are not attractive, and more pleasing airs could easily be found.

As regards Latinity, Professor Schlicher has done, on the whole, an excellent piece of work. His task was a difficult one and I do not wish my criticisms to be understood as destructive of the value of the book as a whole. I have noted some sentences that seemed to me infelicitous in structure or wrong in emphasis. There is often an unnecessary separation between the definitive relative and its antecedent, as in *canem misit qui mordere paratus est* (p. 16). So many sentences begin with forms of *sum* that it might almost be called a habit. This often leads to obscurity or false emphasis. Sometimes prepositional phrases are used as modifiers of nouns: as, *saccum cum malis* (p. 17), *via ad castra* (p. 62), *quattuor cum gladiis* (p. 118), *virgines cum coronis* (p. 116). Connecting words are sometimes not placed first: as, *durius est hoc ferre* (p. 161) for *hoc ferre est durius*. The vocative case stands first much oftener than seems desirable (cf. pp. 21, 71, etc.). The word *igitur*, regularly post-positive in Ciceronian writers, frequently stands first (cf. pp. 30, 105, 131, etc.). The present subjunctive in a prohibition, common in early Latin, is too rare in classic Latin to warrant the author's frequent use of it (cf. pp. 42, 109, 110, etc.). I would suggest, too, the advisability of using *ancilla* for *serva*, and *mulier* for *femina*. Possibly, too, *litterae* should be used for *epistula*, since the former occurs regularly in Cicero's orations. Some departures from idiom may be due to a desire for simplicity: as, *hic sumus* (p. 5) for *ecce nos*, but I question *in hoc proposito bibamus* (p. 107).

Points involving mainly sense or syntax are the following: The *personae* of the *Saccus Malorum* include "Three Roman boys, brothers and cousins," "Four Roman girls, their sisters," "*Mater*, mother and aunt of the boys and

girls," "*Pater*, father and uncle of the same." I confess that up to date I have not been able to unravel these complex relationships. Possibly they will prove almost as puzzling to pupils of the ninth grade. *Dic quid agamus* (p. 3) might better be *Dic quid acturi simus* (cf. *facturi sint*, p. 6). Likewise *agatis* (p. 5) might better be changed. Why not *adlata erunt* (p. 24) instead of *adlata sint*? Should not *desinis* (p. 31) be in a past tense? Instead of *videatur* (p. 35) I suggest *cerni possit*. Referring to the contents of a letter, *quid velit* is better than *quid in ea sit* (p. 40). The bare ablative after *gaudeo* is much more usual than *gaudeas de* (p. 54). I should change *Nonne vides ut* (p. 58) to *Nonne vides quam* to remove a pitfall from the beginner's path. *Vaccam* (p. 59), occurring twice, should be changed to the plural to avoid an absurdity. Why is *oporteat* (p. 63) in the subjunctive? For *adventurum* (p. 83), Caesar would say *per-venturum*. *Coniunctos* (p. 89) would better be *coniuncta* (cf. Livy v. 4, *labor voluptasque iuncta sunt*). The expression *Caveas velim ut* (p. 101) is awkward and difficult. Questionable irregularity of tense sequence occurs in *caperent* (p. 107), *sit* (p. 141, last line), *sederit* (p. 112). The sentence *qui cum bonis contendebant quis ex ipsis imperium haberet* is neither clear nor idiomatic. On p. 113, in the list of verbs ending with *taedet atque miseret*, the conjunction is better omitted, and the same is true of *et* in the enumeration closing with *socii et comites* (p. 113). *Urbe* (p. 122) would be *ex urbe*, as a rule, after *eiicere*. *Iam* seems to be used for *nunc* in *iam exclusa sum* (p. 127). In *utrum ex his duobus* (p. 128), why is *duobus* expressed? On p. 163 it seems to me that the thought intended in *si ipsi adveniunt*, etc., would be much better expressed by a general condition, *ipsi cum advenerunt*, etc. I would surely change *nisi ut homines inrideant* (p. 168) to *nisi quod homines inrident*.

There are very few typographical errors. I have noted only the following: "as he left" (p. 21) is, perhaps, for "on the left"; *gaudebe* (p. 54) for *gaudebo*. *nihil posse* (p. 62) seems to be for *nihil facere posse*; *Cephēus* (p. 150) for *Cepheus*.

My own interest in this book is shown by the fact that I have ordered a supply for use in the classroom and in the Latin club. The vitalizing of Latin along sane and safe lines is the crying need of the hour and Professor Schlicher has rendered progressive teachers of Latin a distinct service by this contribution.

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